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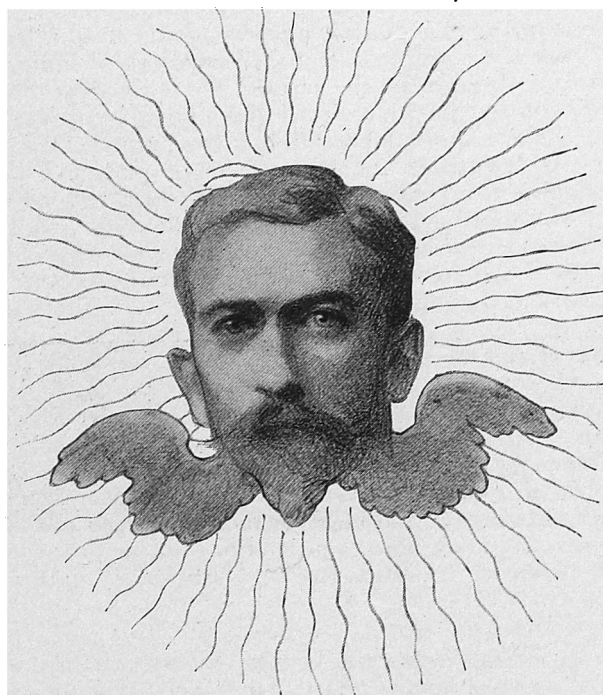
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THE GET-AWAY DINNER OF THE SALMAGUNDI
CLUB, MAY 2, 1905.



There is no place in this entire city where the artistic atmosphere is as pure and genuine as in the Salmagundi Club. The majority of its members are artists, many literary and professional men have joined them, while there is a contingent of lay-members whose love for art has induced them to seek the Salmagundi for their club home. They are congenial and find themselves relieved from business care in the true Bohemian atmosphere which prevails in the cozy club-house in Twelfth street.

The occasion of the last monthly dinner, held on May 2nd, was utilized to invite as guest of honor the well-known art patron, Mr. Samuel T. Shaw, and show him appreciation for his ceaseless efforts for the welfare of the club and his unfailing support of the American artist.

The eight-leaf folder, the souvenir of the dinner, bore as frontispiece a cherubic counterfeit of Mr. Shaw's features, designed by C. C. Curran. A dozen other drawings, all of a humorous character, bore the stamp of the occasion, most of them intimate quips and quirks on members or the cause of art in general. For caricature drawing the one by Mr. Southwick of one of the members was the jolliest, while Treasurer Baker's efforts to raise a building fund for a new club-house were hit off to perfection by Gordon H. Grant.

The spirit of the speeches made is exemplified in the remarks by Charles Battell Loomis, which he called "Wise Saws on Art," and which follow:

"Art in America is now on a firm basis. I have told all my friends that it is so and they have believed me and told all their friends and have thus established an endless chain.

"When Sir Purdon Clarke comes back in the fall I intend to make him a visit and may spend a week or so at his house for the sole purpose of telling him that there never were any painters before there were American painters, and that it would be a good idea to send back to Europe all the old masters and start fresh with new masters.

"I have already written to Pierpont Morgan telling him that at any time I can be of service to him he has but to call on me

for time, money—anything. I shall expect to call on him for—anything (I believe in reciprocity), and between us we will make old Greece ashamed of herself, and Rome wish she had never been invented by Romulus and the Middle Ages look like thirty cents.

"I think that we ought to get men like Morgan into the club and then put them on committee work with our artists—and let nature take its course.

"The only thing that has prevented me from being a second Shaw has been what at first was a temporary embarrassment, but which has now become chronic. But I am at work on a novel that will probably sell better than any novel since Uncle Tom's Cabin, and by this time next year I will have become a patron of the arts and will buy the worst things you ever saw just to help bum artists along.

"Bum artists ought to be helped along—fast.

"We paint too many pictures. A man should not paint until he can paint a masterpiece. Having done one masterpiece he should stop painting. In that way every painting will be a masterpiece.

"A picture is merely an arrangement of pigments on a flat surface.

"Paint is cheap and canvas is cheap, and as soon as you get the hang of the arrangement you are a bona fide artist.

"Some never get the hang and that is why they are never hung.

"In fact, there are many artists unhung."

The thirty-fifth annual report of the trustees of the Metropolitan Museum has been received. Its most interesting part is the list of American painters, who are not at all, or inadequately, represented.

Early American painters, born prior to 1825, not represented in the collection:

John Smybert, Jonathan B. Blackburn, John Singleton Copley, R. Earle, Joseph Wright, Robert Fulton, William Dunlap, E. G. Malbone, Francis Alexander, John Wesley Jarvis, Thomas Sully, Bass Otis, James Frothingham, S. F. B. Morse, Chester Harding, William S. Jewett, John Naegel, George Catlin (Indian painter), N. Joscelyn, Robert W. Weir, Mrs. F. R. Spencer (Mr. Spencer is represented), John Gadsby Chapman, Jerome Thompson, Joseph Ames, Peter F. Rothermel, Thomas Le Clear, Richard M. Staigg, Richard Caton Woodville, T. Buchanan Read, F. O. C. Darley, Sanford R. Gifford, Thomas Hicks, Paul Weber, William M. Hunt, Mrs. Jane H. Hunt, Christian Schussele.

Early American painters, born prior to 1825, represented in the collections, but not adequately represented:

Gilbert Stuart, Col. John Trumbull, Rembrandt Peale, Washington Allston, William S. Jewett, William Page, John Frederick Kensett, George A. Baker, Jasper Francis Cropsey.

Deceased American painters, born since 1825, either not represented, or inadequately represented.

J. Beaufain Irving (none), Frederic E. Church (1 picture, "The Aegean Sea"), Jervis McEntee (none), James McDougal Hart (none), J. O. Eaton (none), Edward Moran (none), George Cochran Lambdin (none), William O. Stone (none), Alexander H. Wyant (1), Homer D. Martin (2), Theodore Robinson (none), Archibald Robinson (miniaturist, none).

The idea of publishing this list originated with Curator George H. Story. It draws attention to omissions which will be the more speedily repaired when knowledge of them is spread abroad. Undoubtedly many of the works required are in the possession of private collectors, who will be moved by examination of this list to a new sense of what they can do for the Museum.